51st YEAR JUNE 1932 NO. 3

PERRY'S MUSICAL MAGAZINE

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PERRY'S · MUSICAL · MAGAZINE

51st YEAR | SEDALIA, MO., JUNE, 1932 | NUMBER 3

Perry's Musical Magazine.

Issued Monthly on the 1st of Each Month.

A. W. PERRY'S SONS, Publishers.

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THE LIVES OF GREAT PIANISTS.

FRANZ LISZT.

(Continued From Last Month.)

In the last ten years of the master's active, eventful life, there are three important incidents that require special mention. In 1876 he saw completed the work in which he had so earnestly co-operated, to which for years he devoted himself body and soul —the festival at Bayreuth. Until the publication of his correspondence with Wagner, it was never fully known what a share he had in the success of this gigantic enterprise. Hence it was no more than justice when, at the banquet given at the close of the first Nibelungen performance, Wagner designated him as the one, without whose assistance, the execution of the mighty project would have been impossible. Later in 1882, it became Liszt's privilege to listen to his friend's swan song, the performance of "Parsifal." Finally, in the spring of 1886, being then 74 years old, he still possessed sufficient physical and mental energy to accept an invitation from his friends in Paris and London, to visit the scenes of his former triumphs. In both cities he won fresh laurels as composer, and even as pianist at private concerts. After a performance of his "Holy Elizabeth," which may be characterized as a sensational success in the broadest sense, he left England with the intention of seeking rest from the fatigues of the journey in a prolonged visit to the castle of his compatriot, the painter Munkaczy. But he did not find the needed rest and returned to Germany in broken health. In Sondershausen, where he attended all the meetings of the Artists Reunion and had the pleasure of listening to a superb rendering of his oratorio, "Christus," his condition caused much anxiety. During a temporary improvement in his health he undertook the journey to Bayreuth in order to attend the festival. Here, in spite of his physician's warning, he could not be deterred from attending a performance of "Tristan." Almost immediately afterward he was taken ill with pneumonia which in a little more than a week resulted in his death (July 31, 1886).

To his friends and admirers at a distance the news of his death came so unexpectedly that but few of them were able to follow his body to the grave. But the inhabitants of Bayreuth, as well as the strangers who had come to the festival, joined in a solemn funeral procession ,and when his earthly remains were laid away in the churchyard at Bayreuth, every person present must have felt that a great and noble man had departed from the world.

Liszt's compositions are so numerous that only the most important among them can be mentioned here. According to August Gollerich, his biographer, the master left 1233 compositions of which 1122 have appeared in print.

Among these the piano pieces must be considered first, if only for chronological reasons. They may be classed as original compositions and transcriptions of the works of other composers. This division cannot be strictly maintained, however, because Liszt's transcriptions reflect his individuality so strongly that they may fairly be called his own creations. This can be seen in the "Soirees de Vienne," where he uses Schubert's melodies in such a way that the term transcription hardly applies to this work; neither is it appropriate in the case of "Hungarian Rhapsodies," for though the motive, with the characteristic and frequent use of the augmented second, and the constantly recurring final cadence, caught from the gypsies, yet in their artistic construction and elaboration they betray in every measure the independent creative musician. In his "Spanish Rhapsodies" the creative artist reveals himself more clearly yet, and they stand still higher as works of art, because of the insignificance of the material from which they were produced. The same may be said of his numerous operatic fantasias, in which he displays a marvelous faculty for discovering at once the most important feature of any given composition, musically and dramatically, and by his interpretation enhancing its musical value. Liszt's many transcriptions of songs, especially Schubert's, are not so independent, but are yet pervaded by individual creative power. In these the piano, as for instance, in Schubert's "Erlking" and Schumann's "Dedication," is raised far above its original narrow sphere and becomes almost the rival of the human voice. Liszt's art as a transcriber reaches its highest point when, in the presence of one of the "greatest," he expresses his own individuality, and undertakes to substitute his ten fingers for a whole orchestra. With his transcriptions (for the piano for two hands) of Beethoven's symphonies, including the ninth; or Berlioz's "Symphonie Fantastique," and the symphony, "Harold in Italy," in which he retained the original solo part, played by the viola; the "Spinning song" from the "Flying Dutchman," and the "Arrival of Guests at the Wartburg," from Wagner's "Tannhauser," Liszt has shown that nothing is impossible to the piano ,and that this remarkable instrument, though in many respects inferior, is yet able to fulfill its mission, namely, to reflect the musical universe.

If we now turn to Liszt's original compositions we shall find that there are also two groups. In the first, technique is given the prominence, while the second aims at the representation of poetic ideas. But this distinction cannot be carried out strictly, because the works of the first group are without exception also poetic, and those of the second are also suitable for studies. Among the former are the Paganini studies, in which technique was the composer's chief object, and yet what poetic charm they have, especially the favorite study, "The Campanella," after the manner of the finale of Paganini's second concerto. As for the "Etudes d'Execution Transcendantes," such as "Ricordanza" (No. 9) and "Harmonies du soir" (No. 11), the two studies called "Waldesrauschen" and "Gnomenreigen," are they not likewise mental pictures of irresistible witchery?

On the other hand, the works of the second group must be considered as the high school of piano technique. No pianist of the present time can claim to have mastered technique, until he has tested his touch and his execution on Liszt's two concertos in E flat major, and A major, and on the mighty B minor sonata. Of the latter Wagner wrote, after hearing it for the first time, "A little while ago you were with me. The sonata is beautiful beyond conception, grand and graceful, profound and noble like yourself. It has moved me so deeply that I cannot express all I feel. Thank you a thousand times for the great enjoyment you have given me." But in perfecting his technique and his taste the ambitious piano player needs the smaller works of Liszt as well as the greater. Among these are the "Consolation" in which the sentimental trait in Liszt's nature finds its fullest expression, and also the "Annees de Pelerinage"—a series of fascinating tone pictures, wherein he tries to reproduce the impressions received from nature and works of art during his travels in Italy and Switzerland.

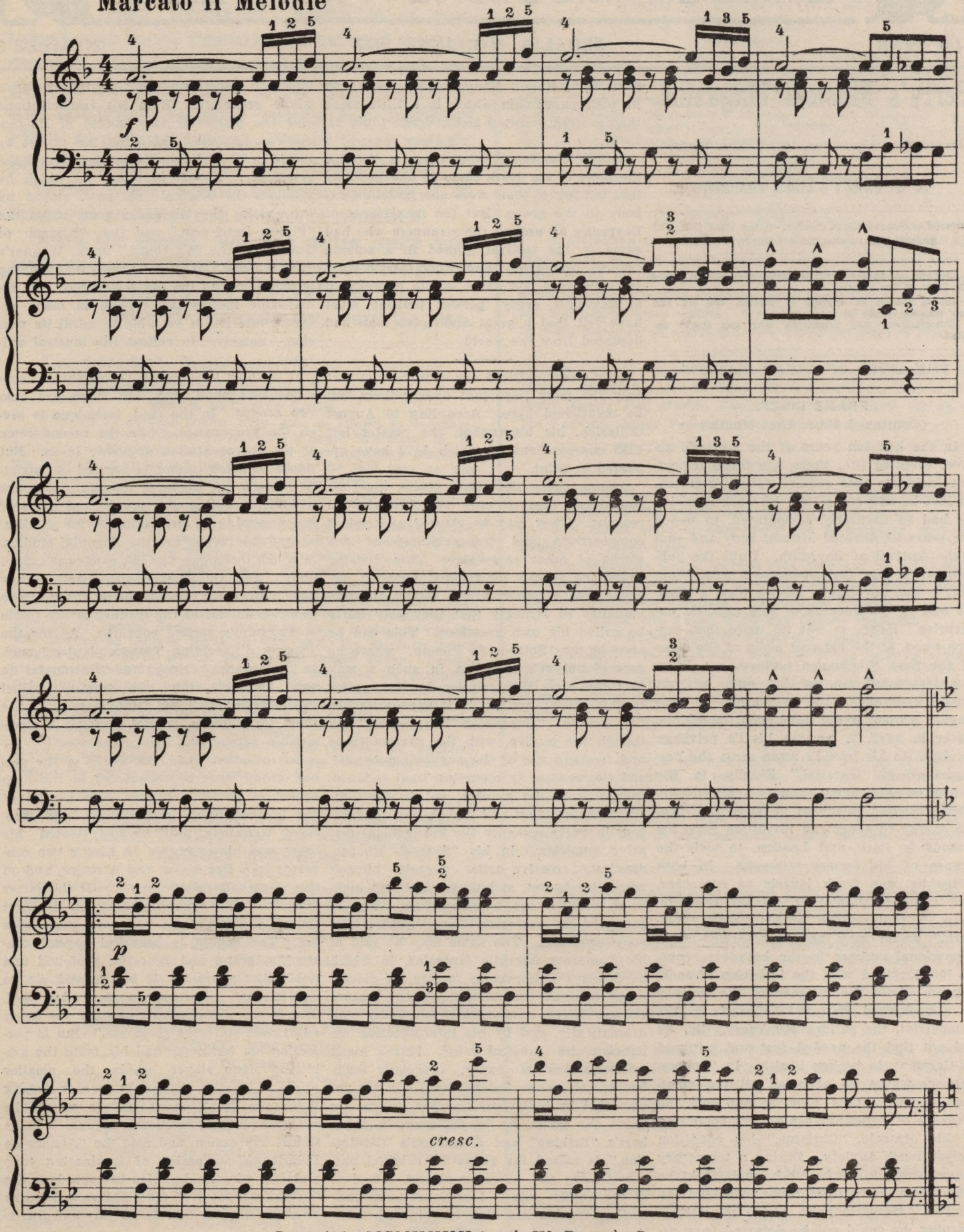
(To Be Continued.)

Dedicated to Miss Virginia Cory.

CAMP-FIRE GIRLS' MARCH

M. W. BUTLER

Marcato il Melodie



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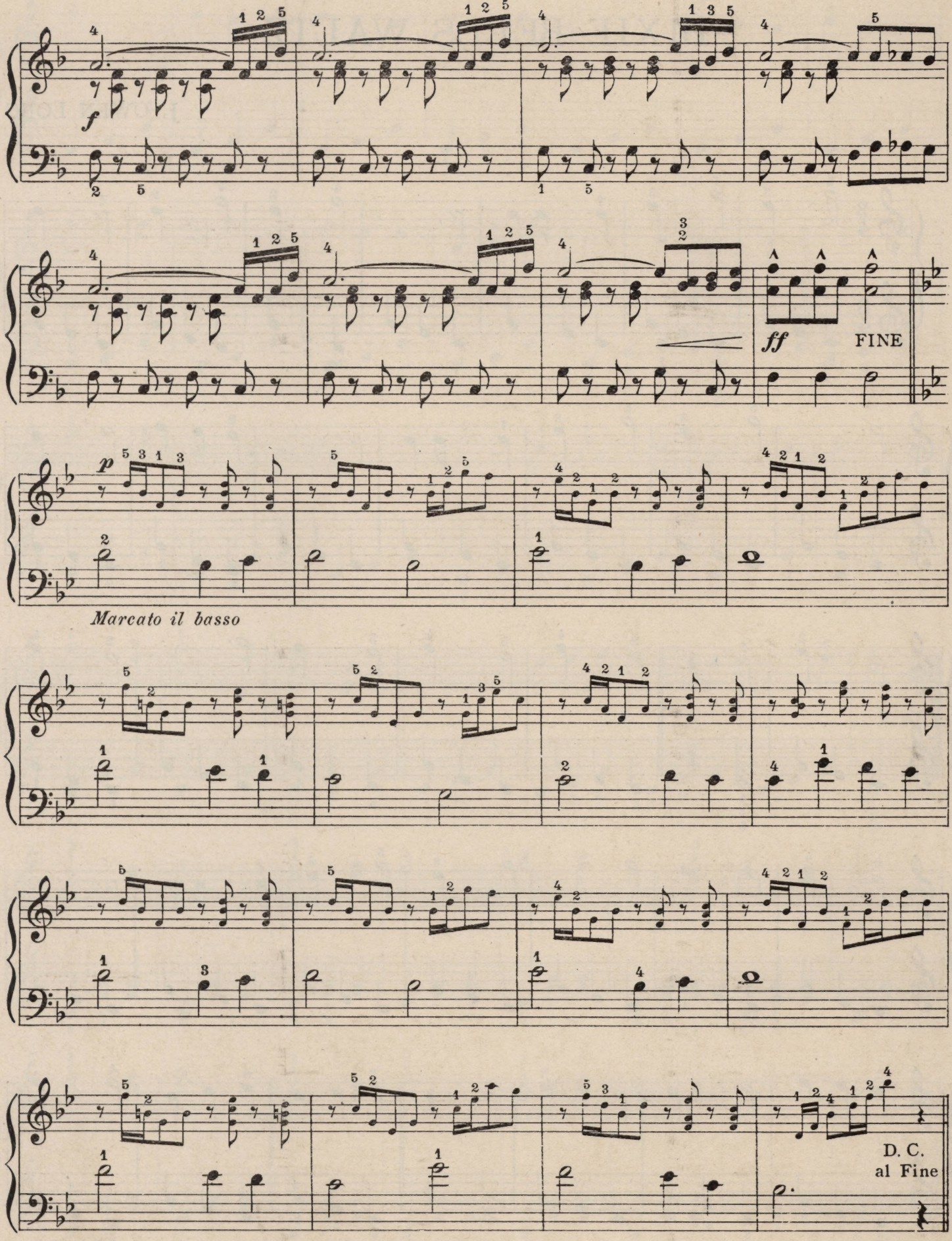
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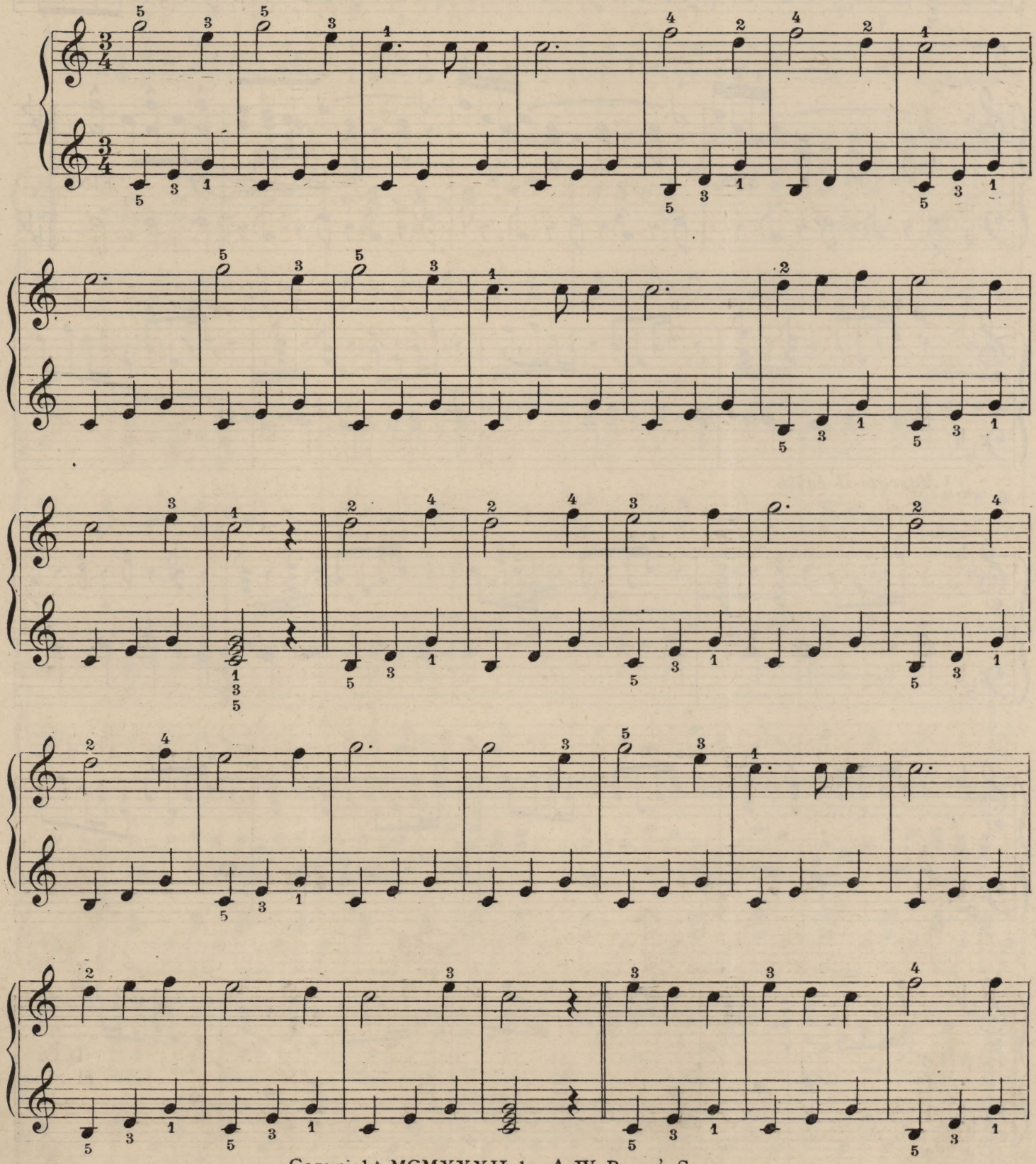
DIXIE BELLS WALTZ

J. OWEN LONG



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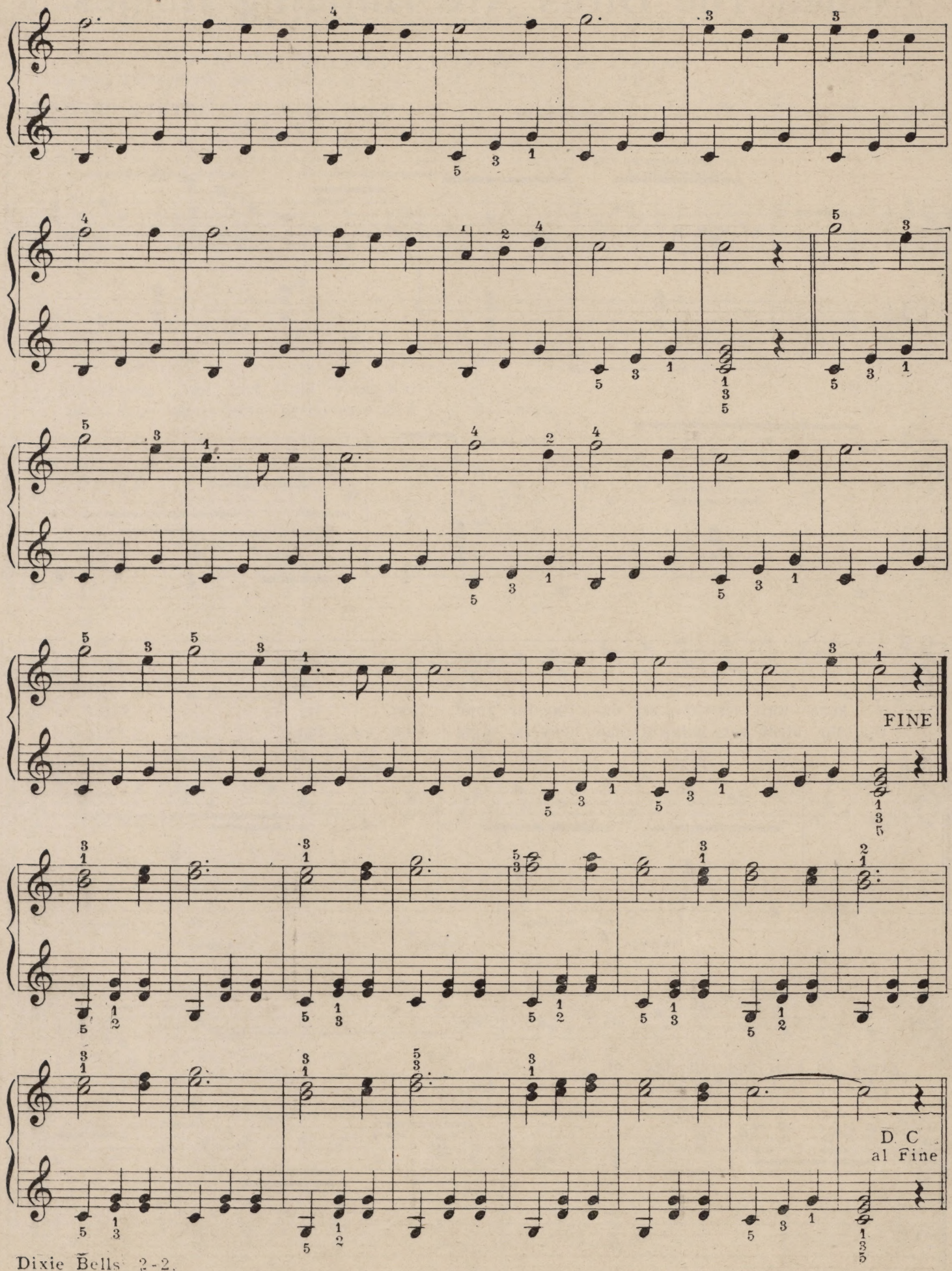
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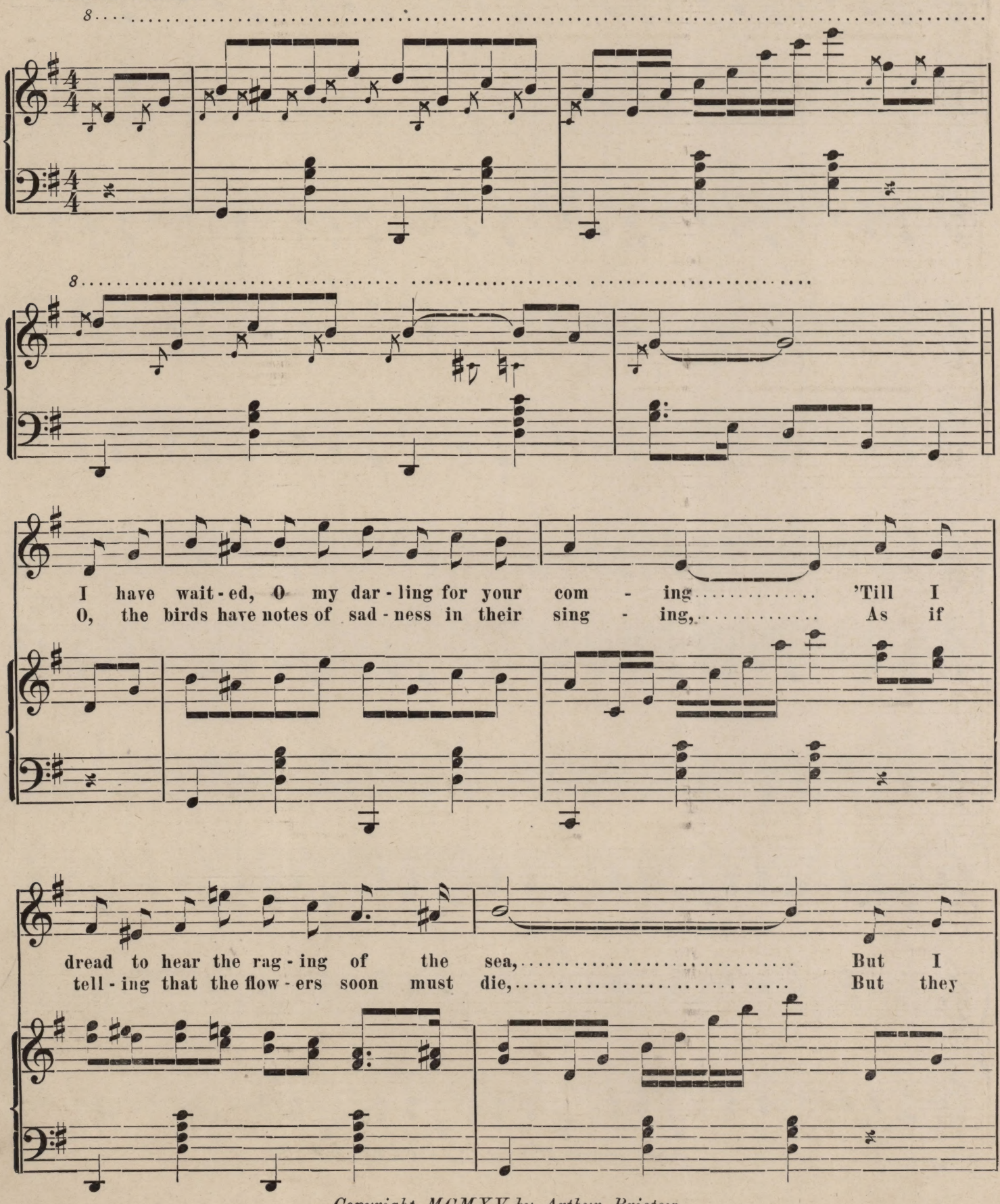
When The Birds Are Building Homes.

SONG AND WALTZ CHORUS

Words and Music by ARTHUR BRISTOW.

Andante Moderato



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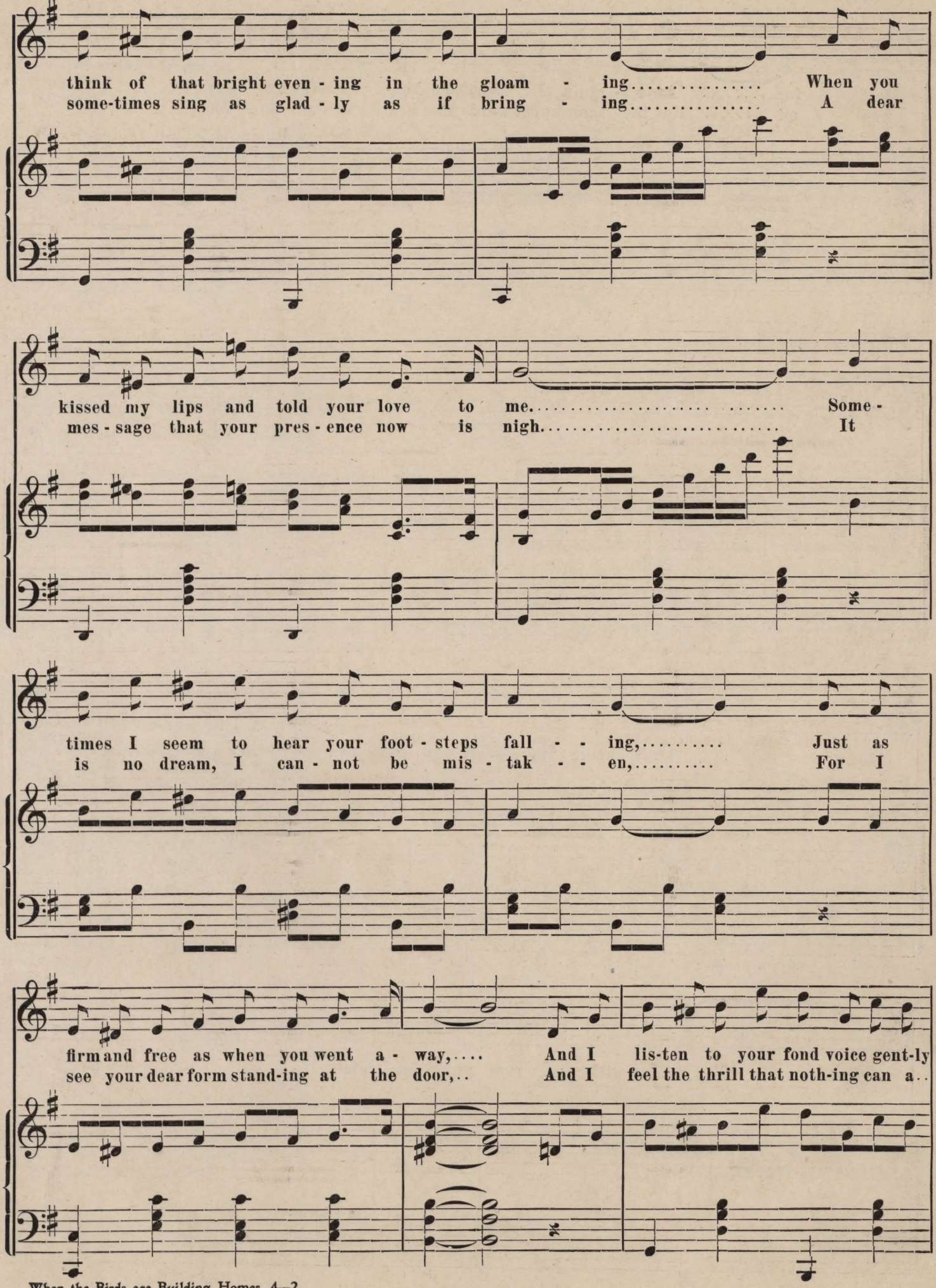
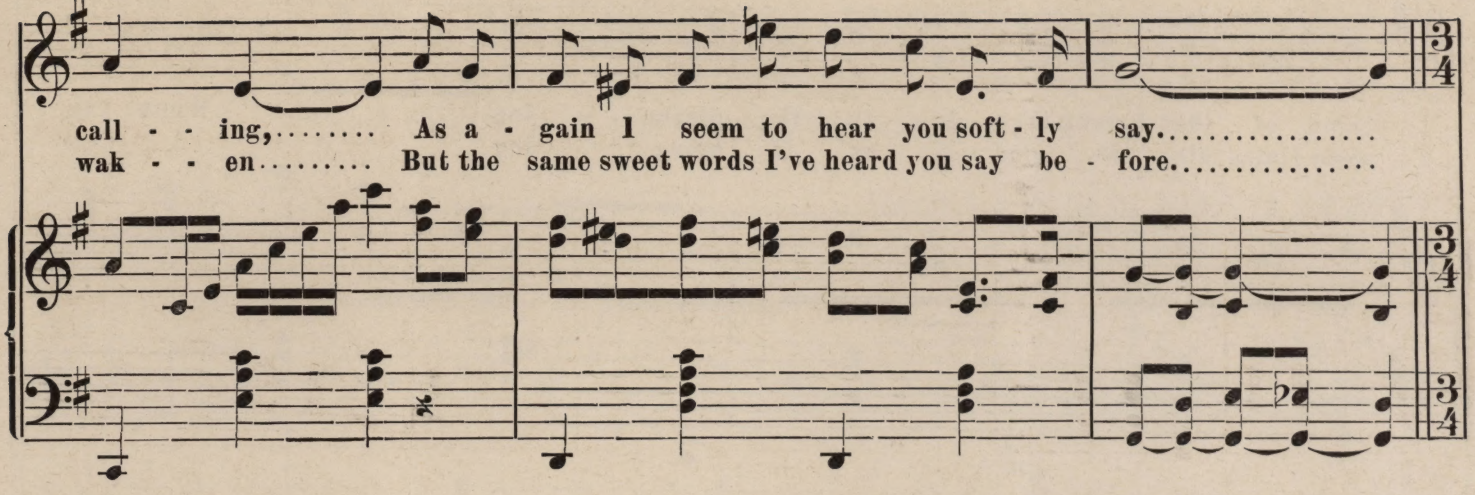
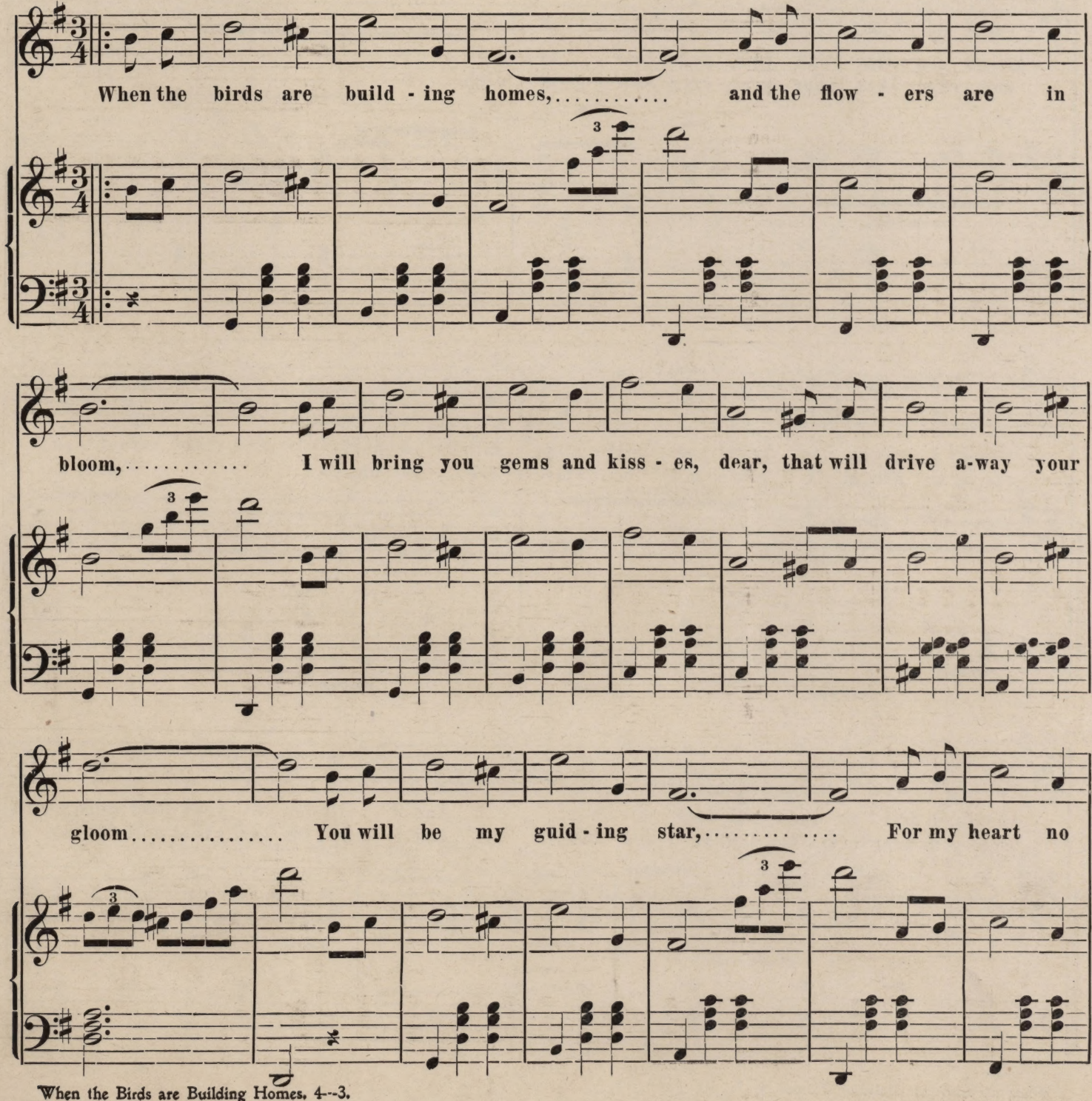
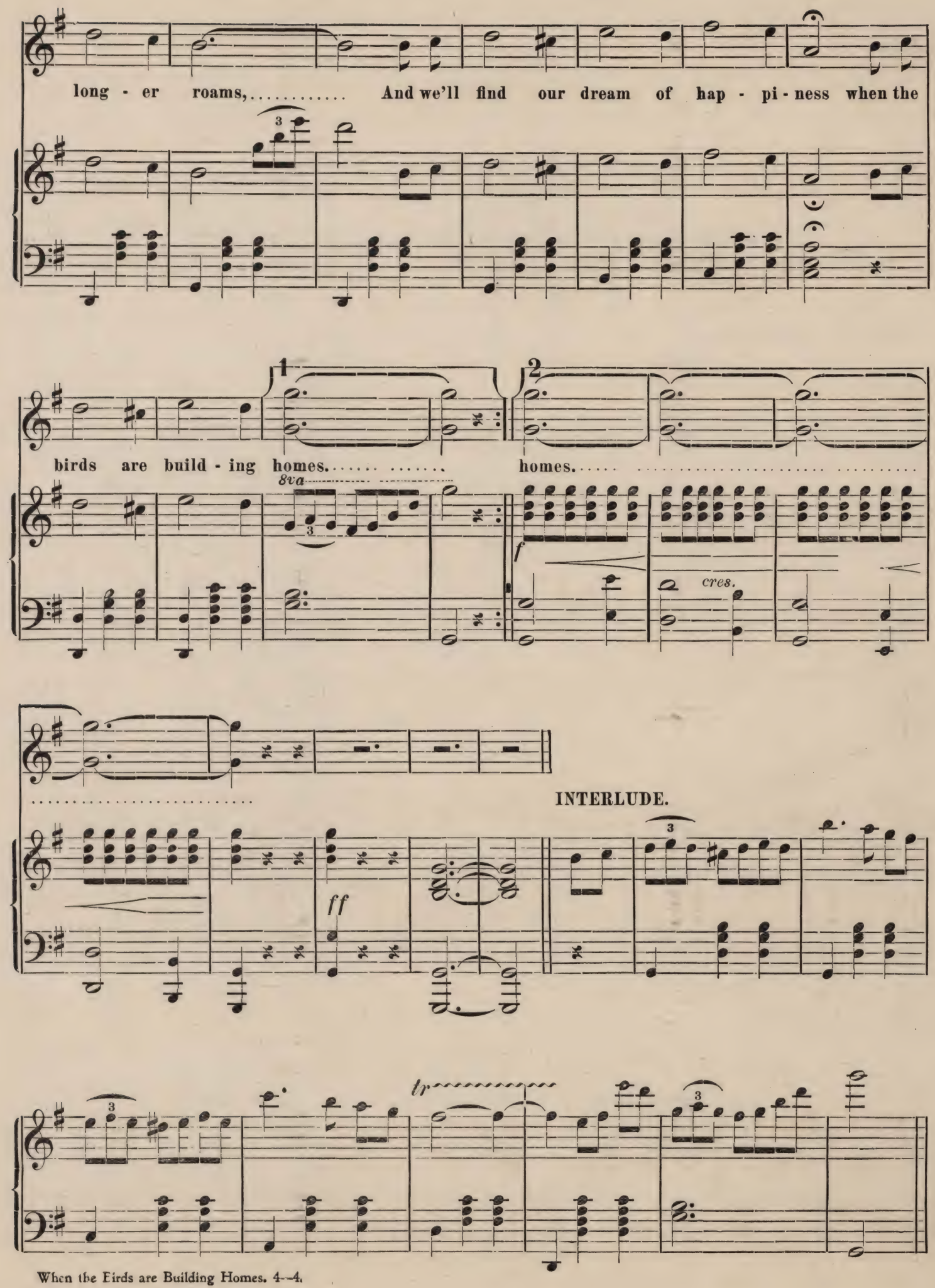

think of that bright even - ing in the gloam - ing..... When you
some-times sing as glad - ly as if bring - ing..... A dear
kissed my lips and told your love to me..... Some -
mes - sage that your pres - ence now is nigh..... It
times I seem to hear your foot - steps fall - - ing,..... Just as
is no dream, I can - not be mis - tak - - en,..... For I
firm and free as when you went a - way,.... And I lis-ten to your fond voice gent-ly
see your dear form stand-ing at the door,.. And I feel the thrill that noth-ing can a..



CHORUS. *Tempo di Valse.*




long - er roams,..... And we'll find our dream of hap - pi - ness when the
birds are build - ing homes..... homes.....
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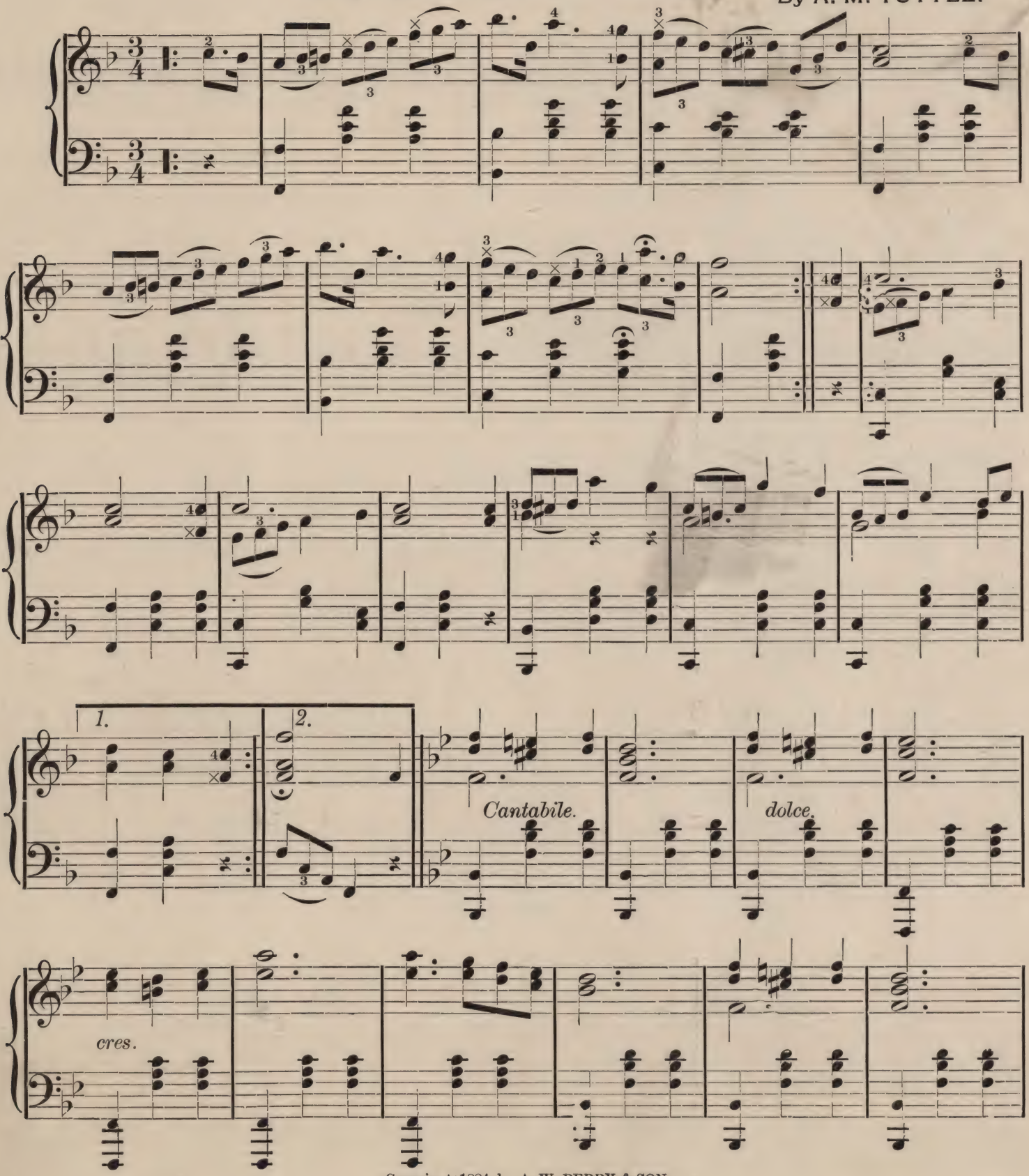
THE DREAM OF HOME.

AN IDYLL.

FOR PIANO-FORTE OR ORGAN.

By A. M. TUTTLE.



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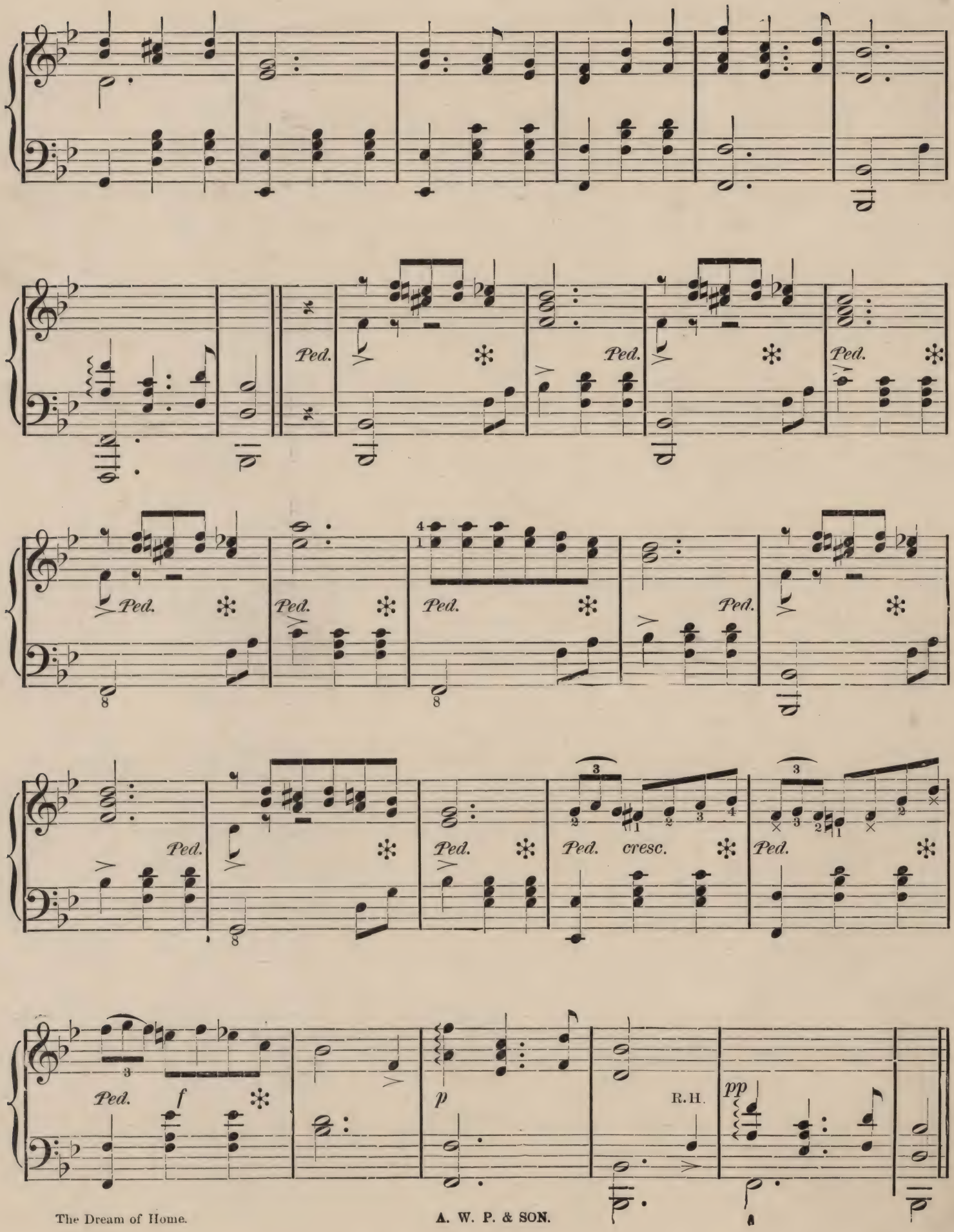
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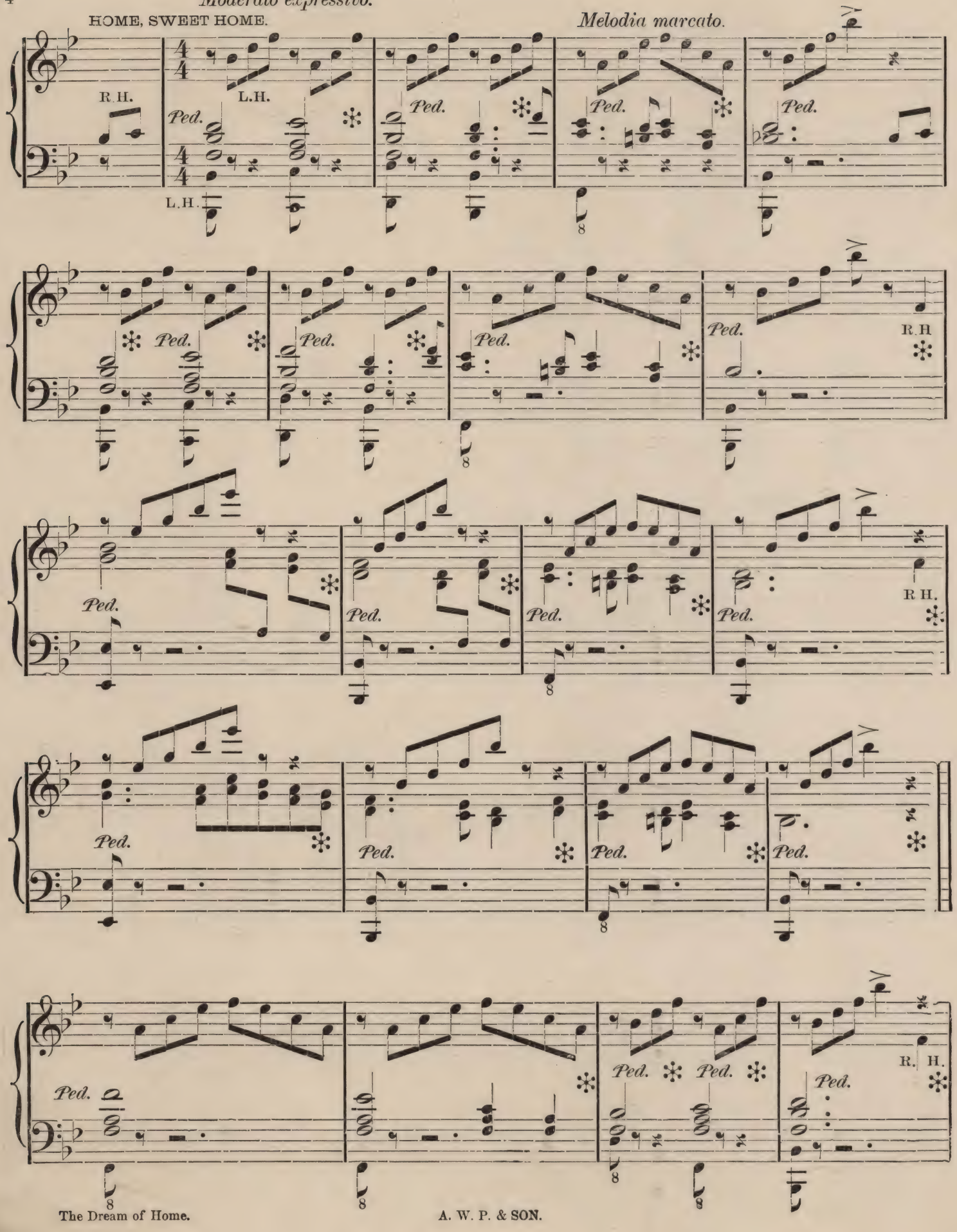
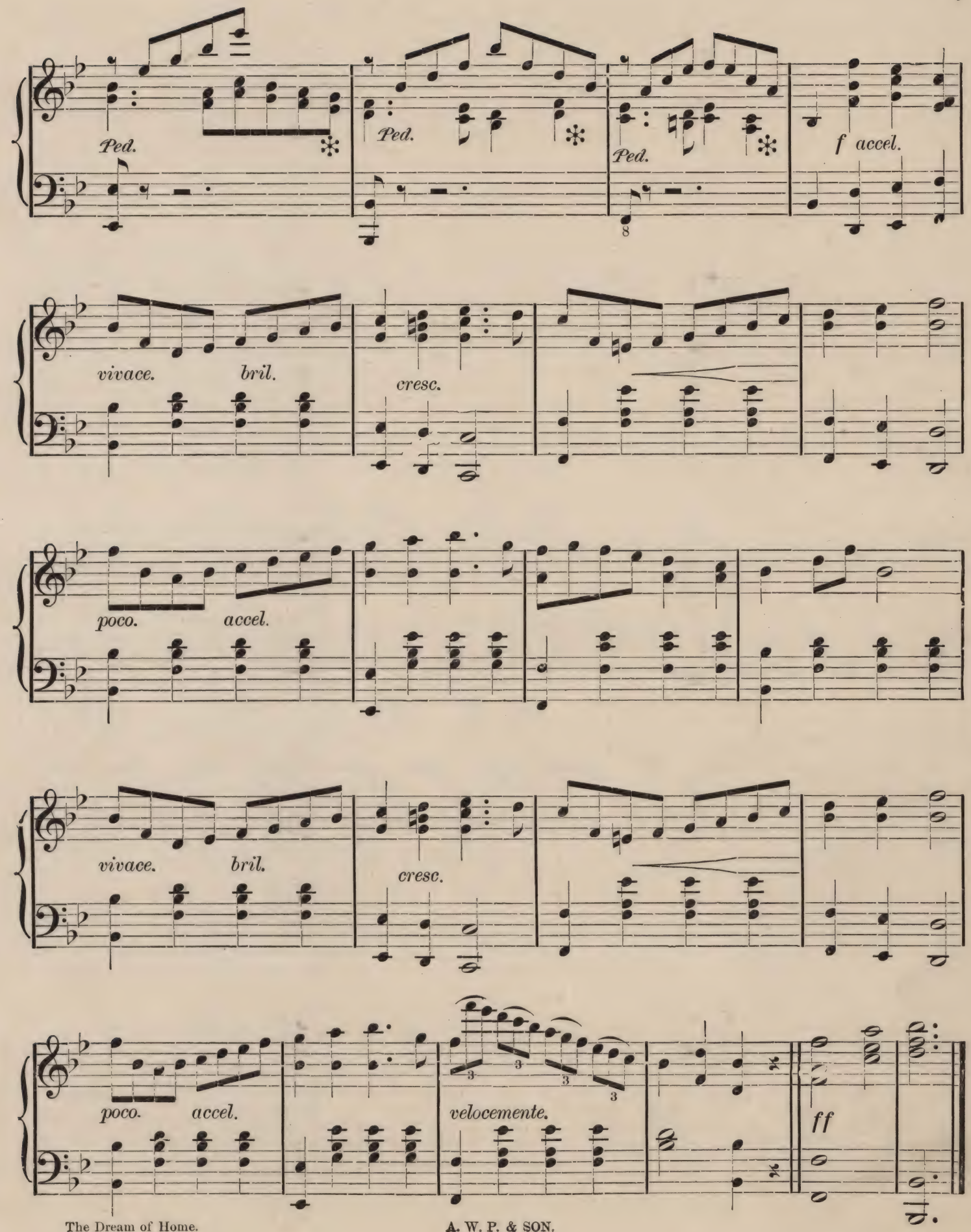
Moderato expressivo.

HOME, SWEET HOME.

Melodia marcato.

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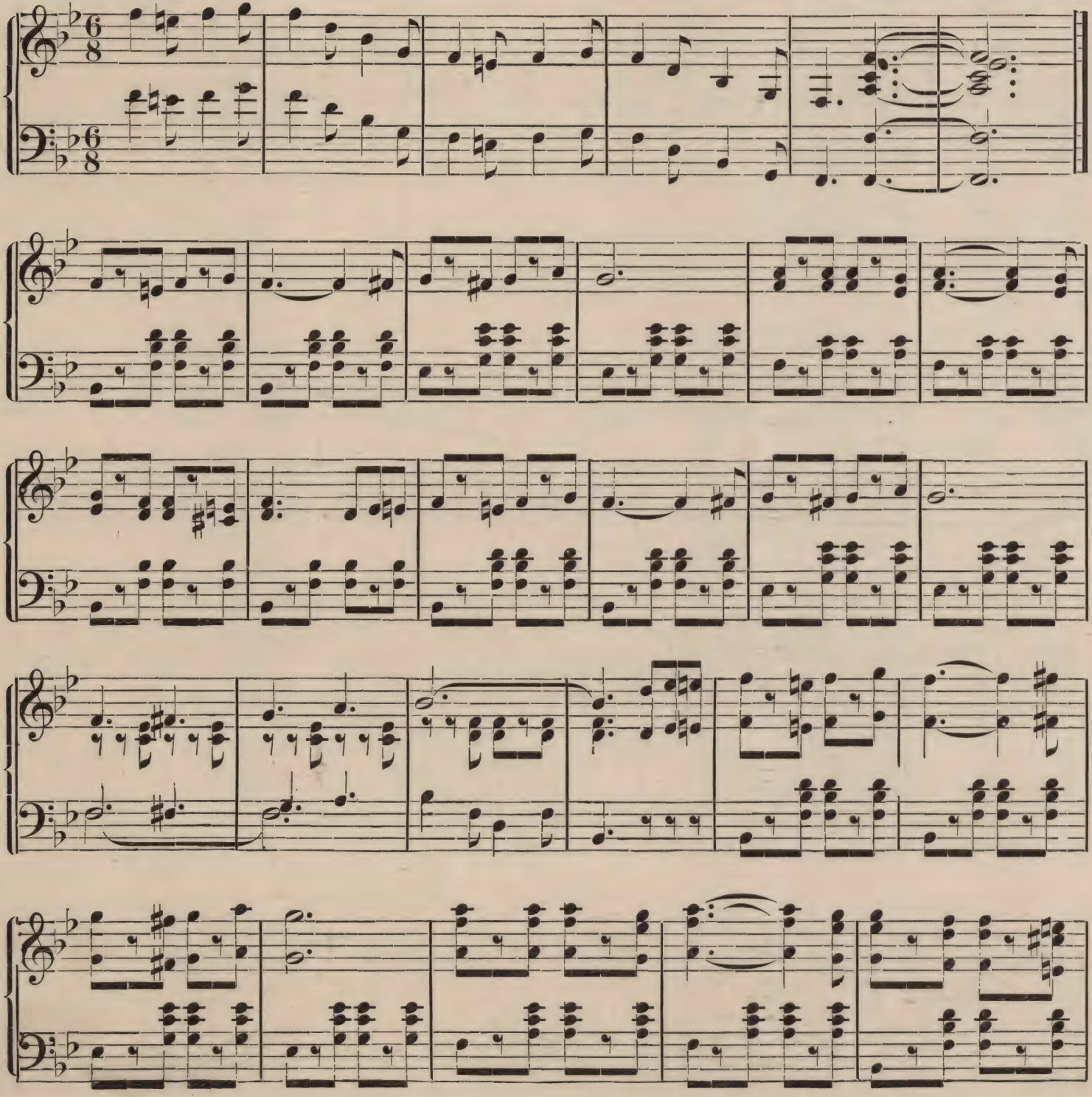
THE WELBORN.

MARCH - TWO STEP.

FOR PIANO OR ORGAN.

Introduction.

By J. M. WELBORN.



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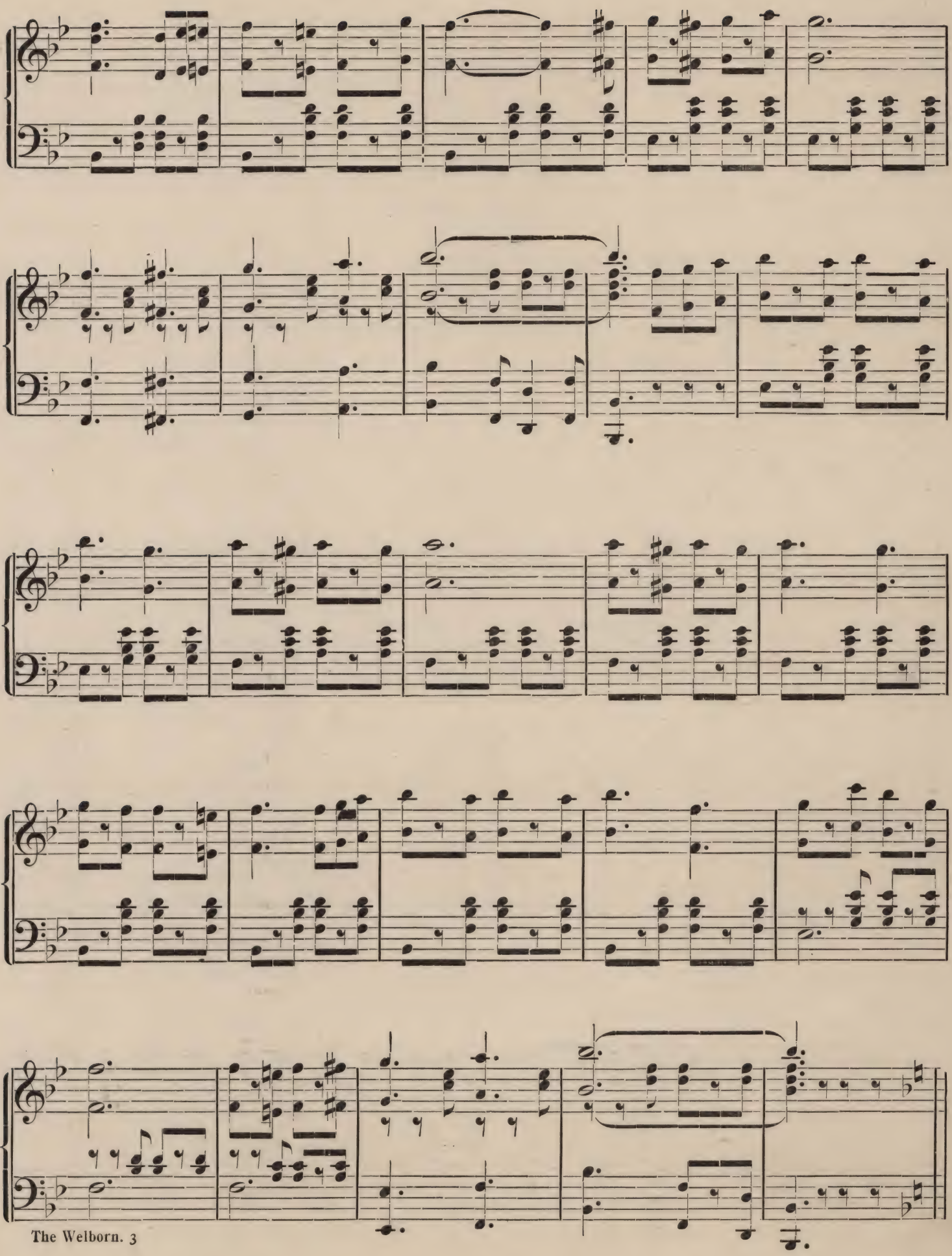

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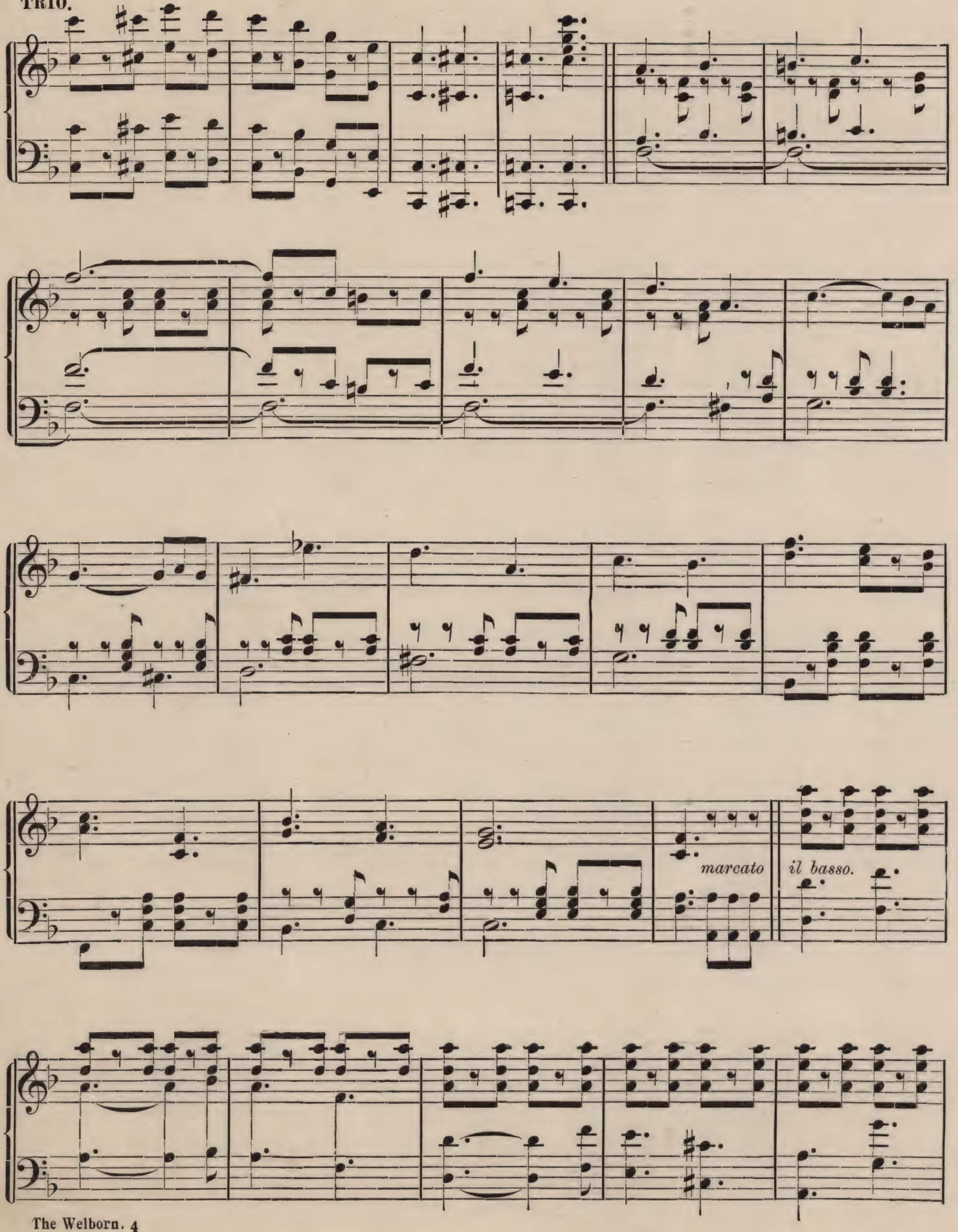
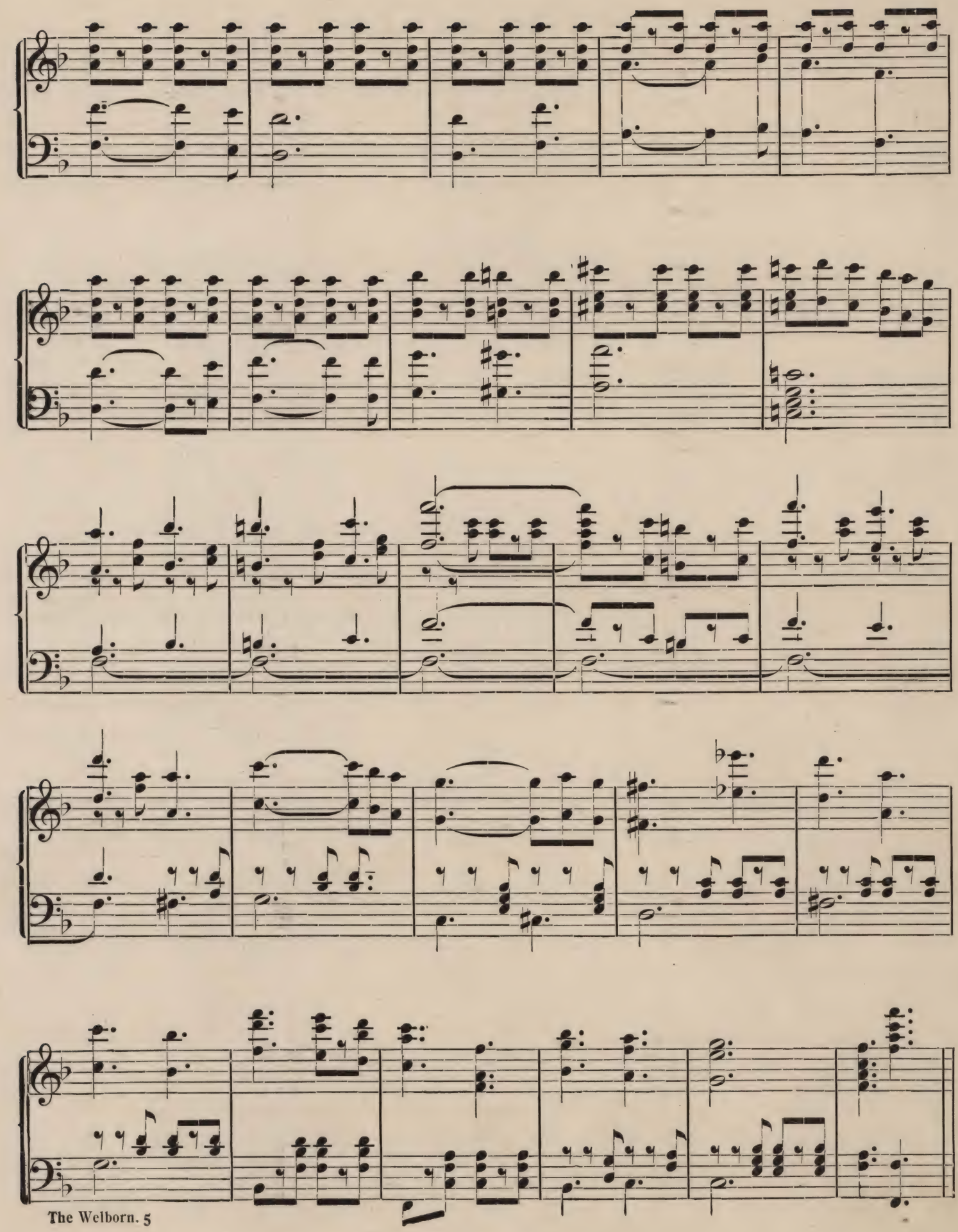
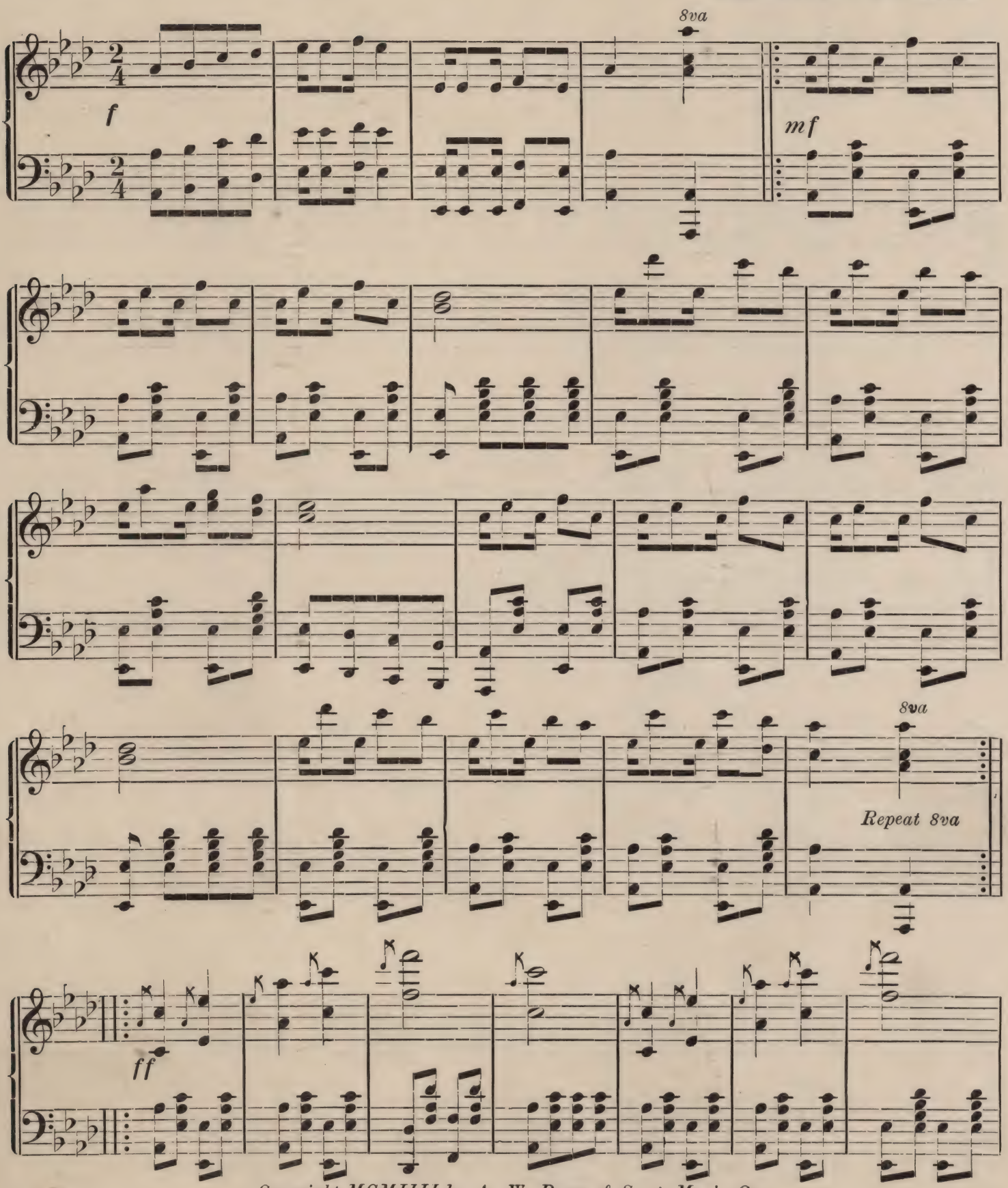




"THE PIKE".

A TWO STEP.

Composed by S. SPURLOCK.



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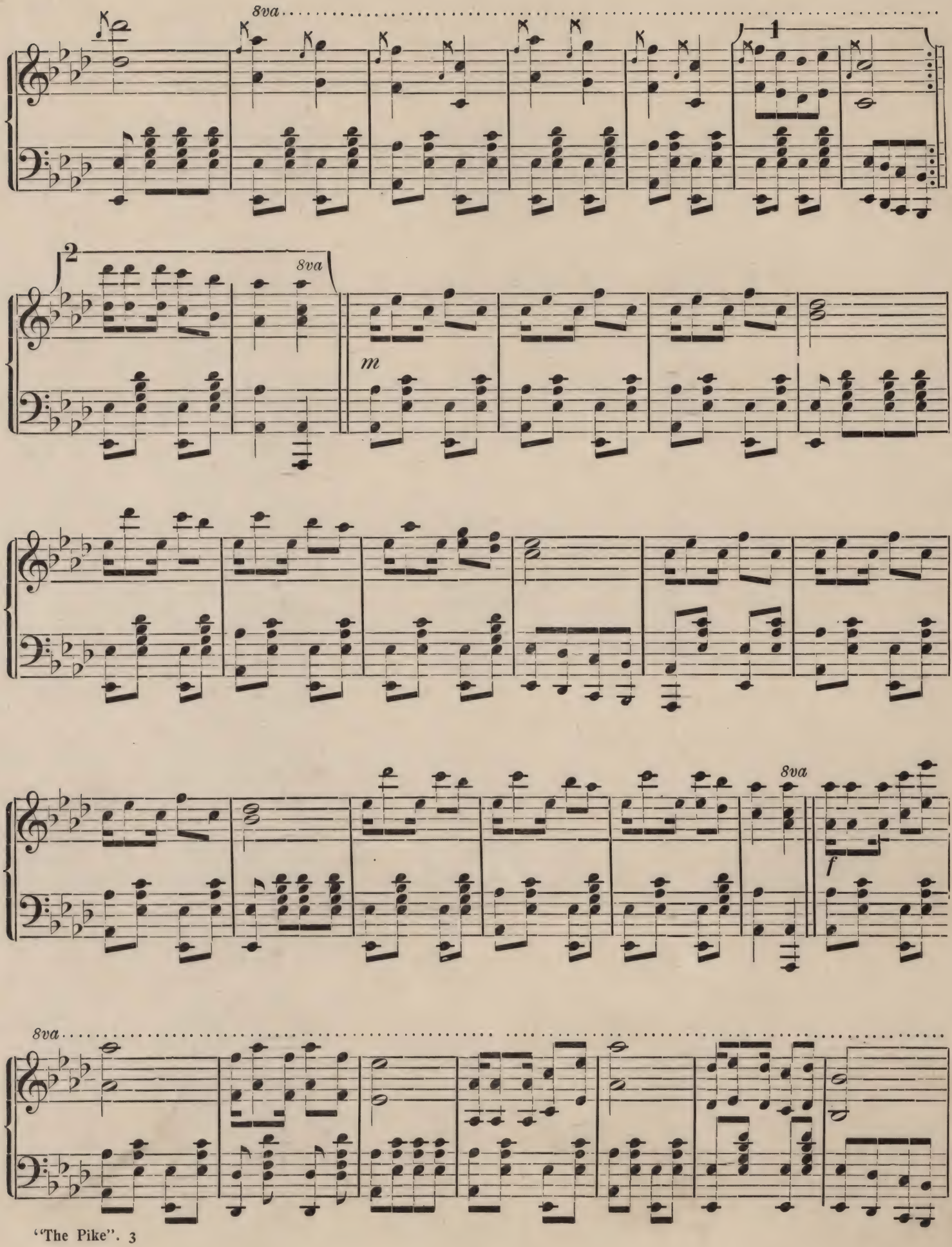
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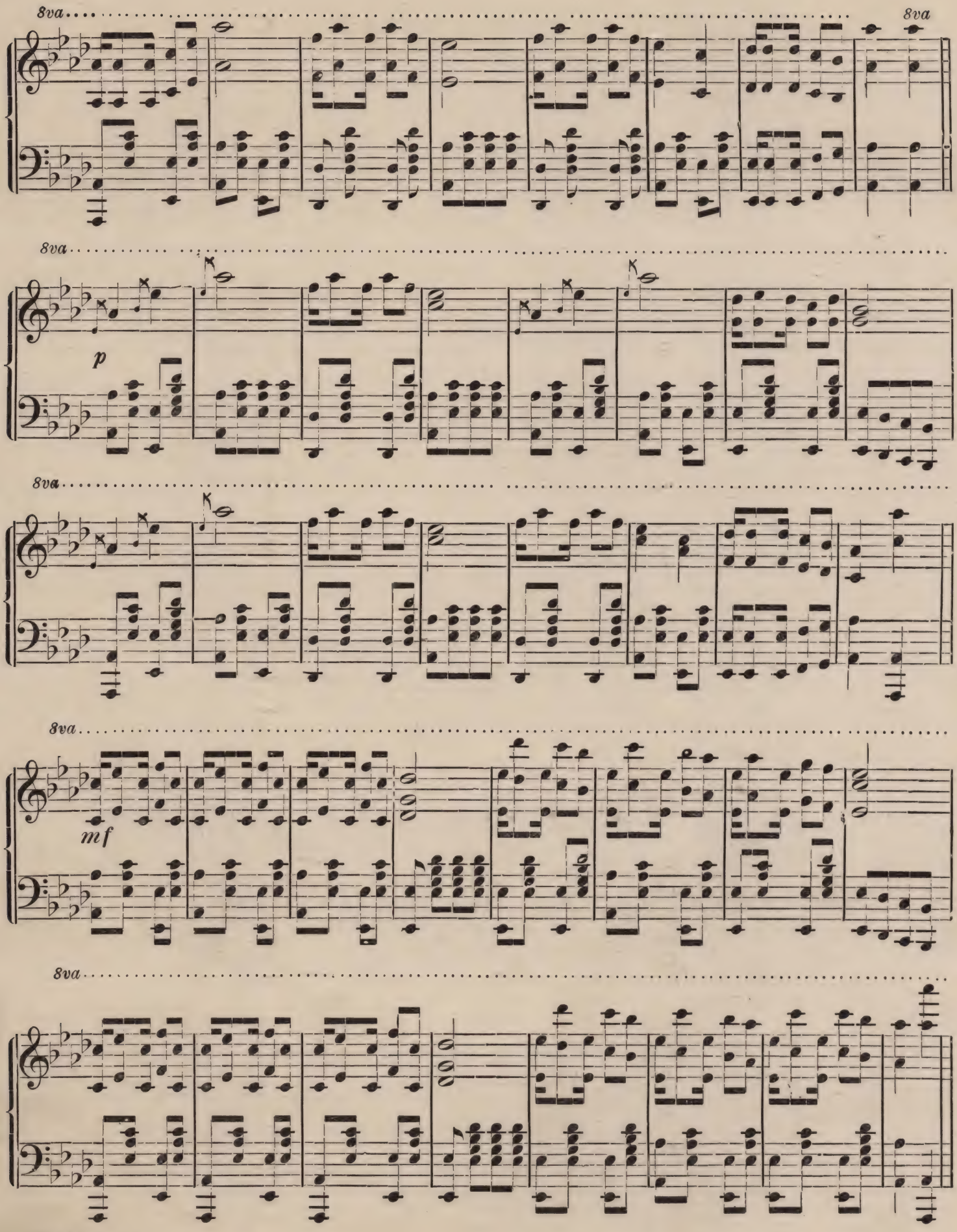
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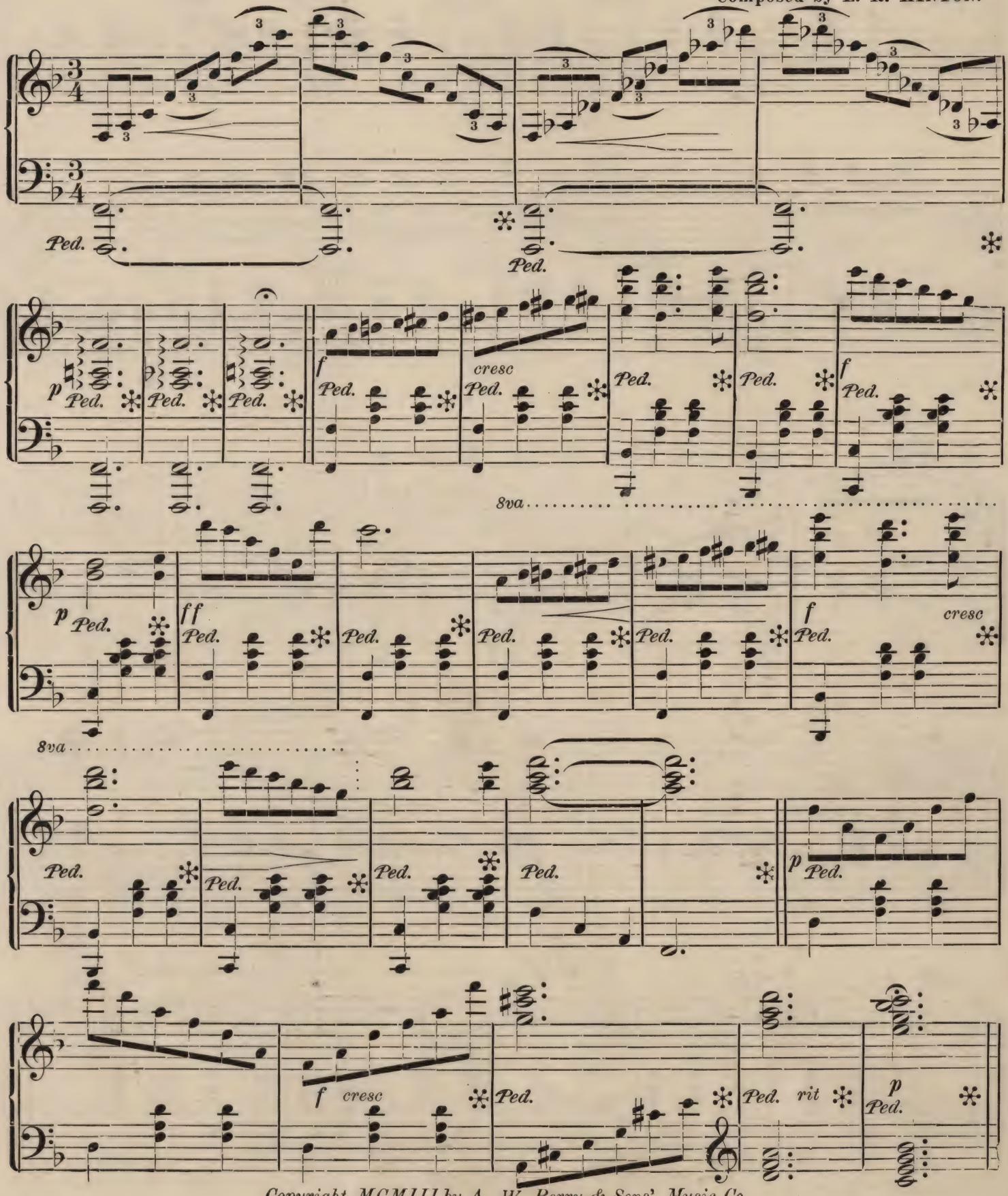
THE FALLING OF THE LEAVES.

AN AUTUMN IDYL FOR PIANO.

Composed by E. R. HINTON.



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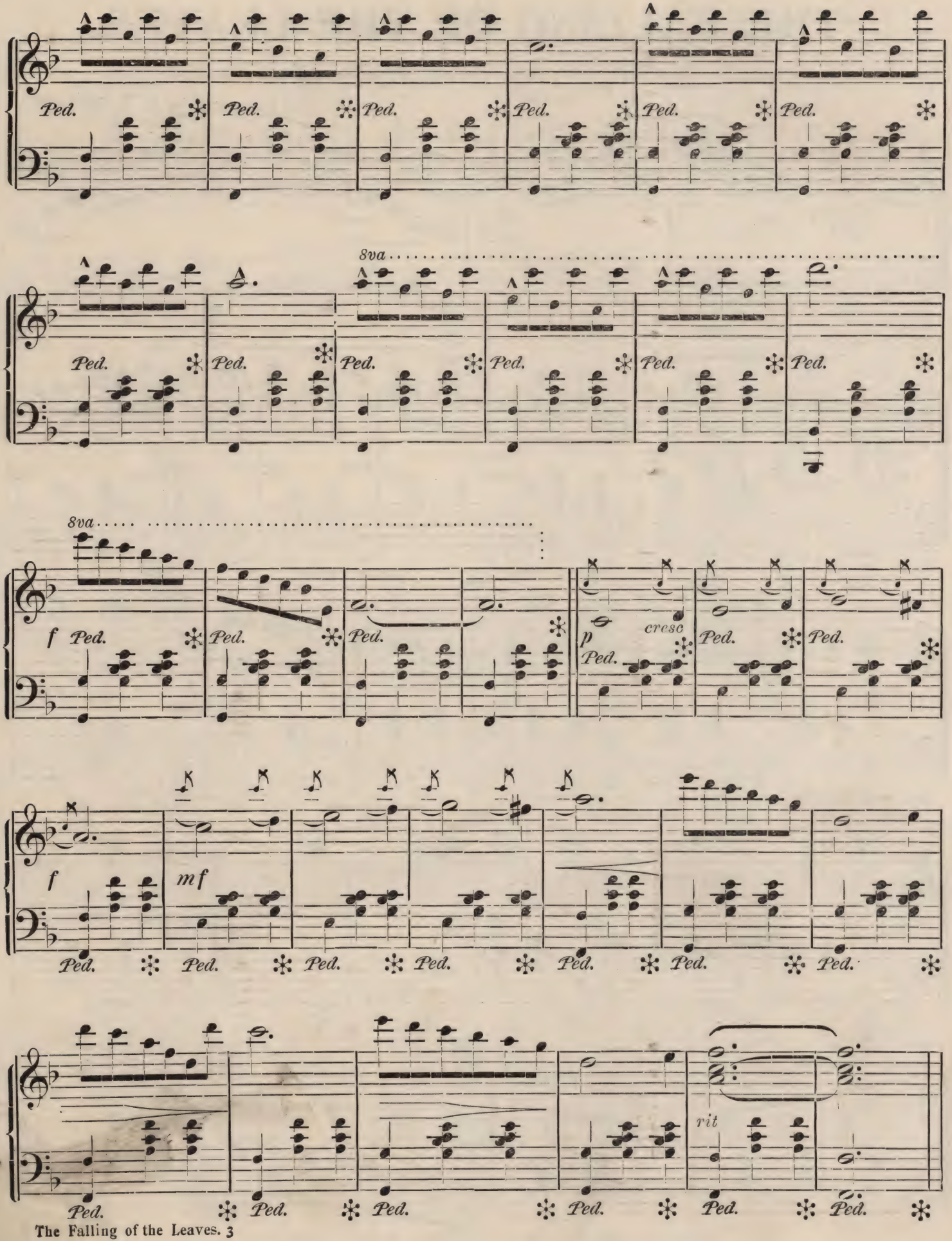
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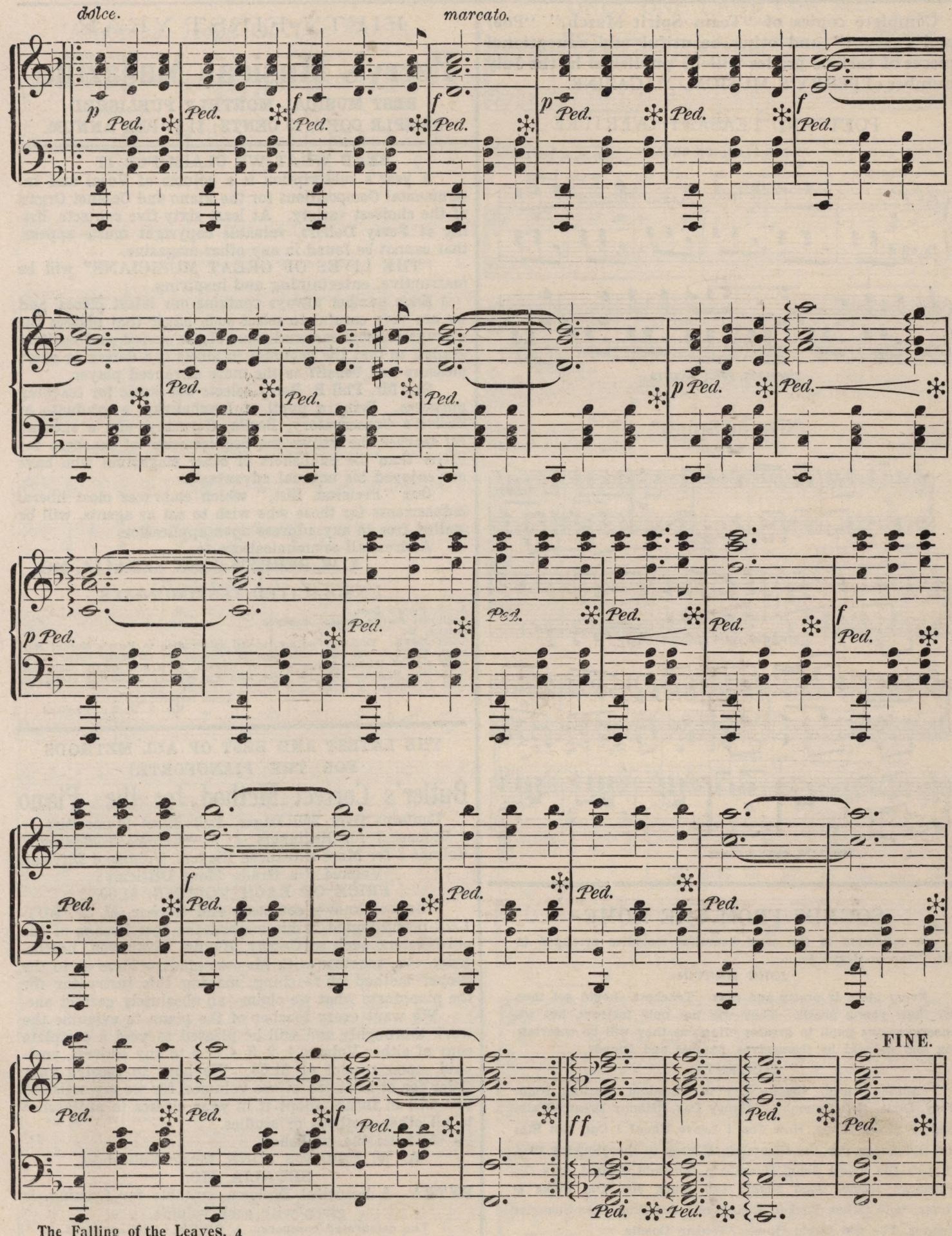
dolce.
marcato.
FINE.

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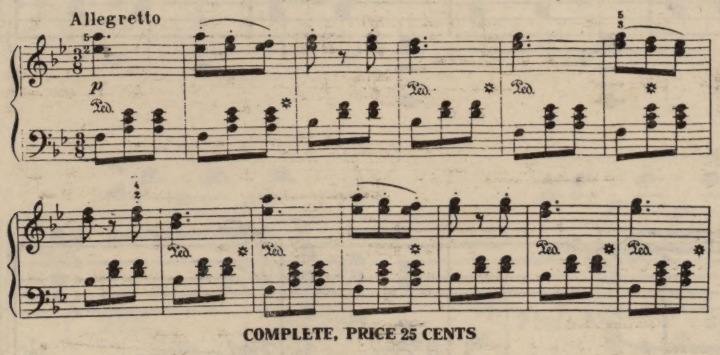
POET AND PEASANT. OVERTURE

(SUPPE) FOR PIANO OR ORGAN By M. W. BUTLER



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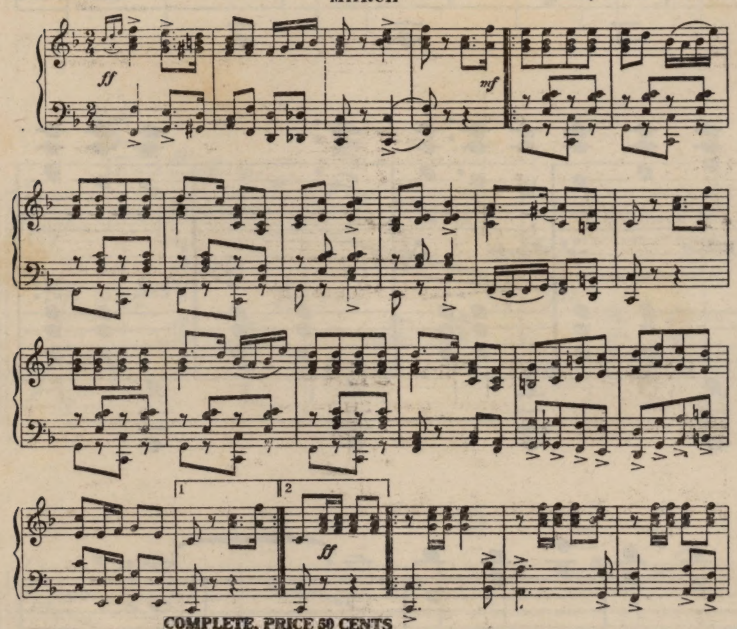
"Team Spirit"

PIANO SOLO MARCH By A. A. WATSON



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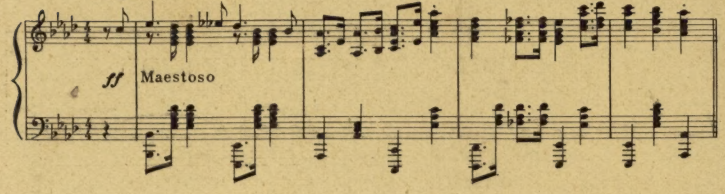

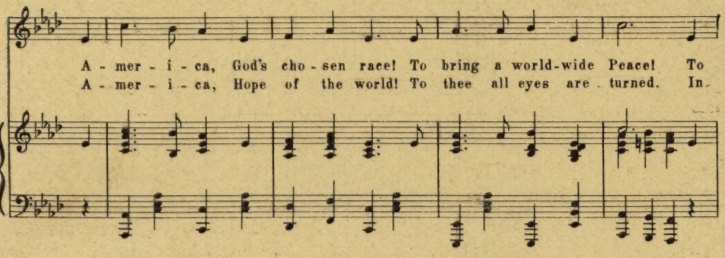

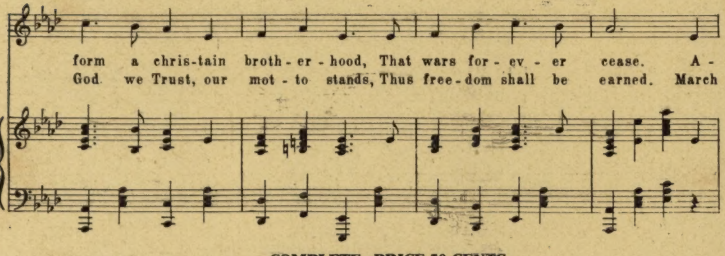

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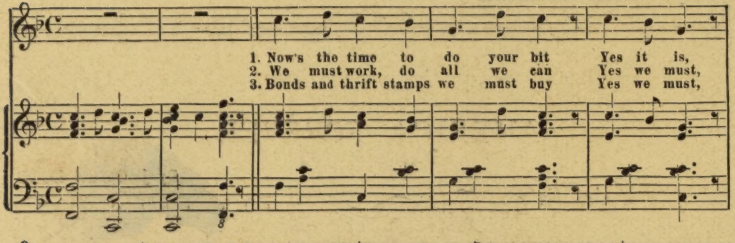

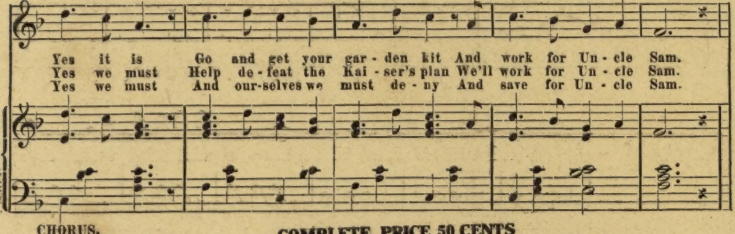

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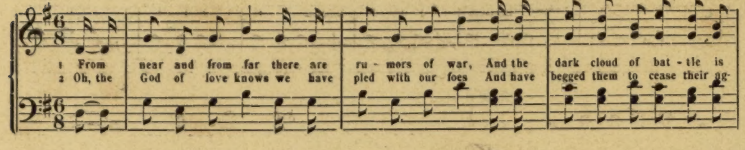

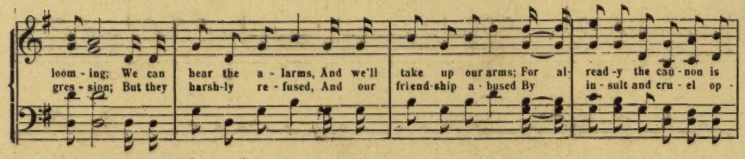

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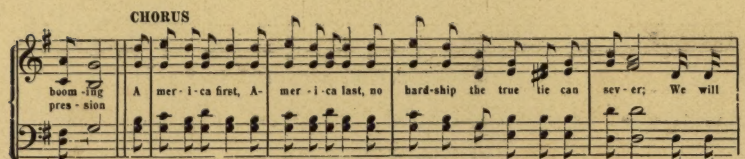

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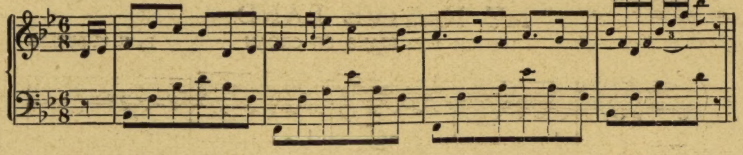

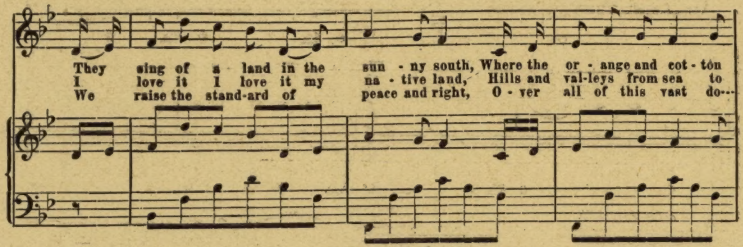

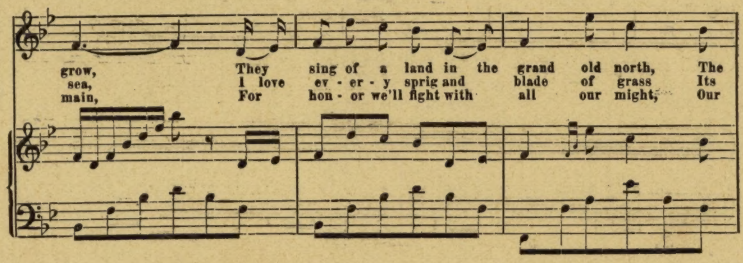

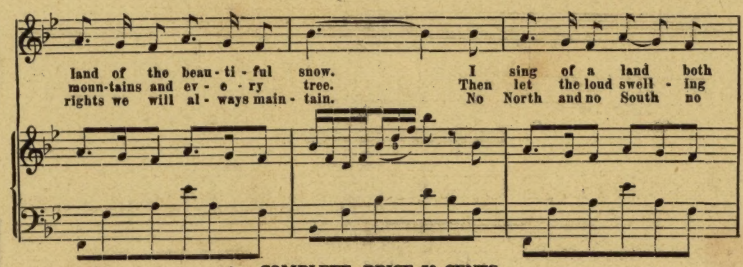

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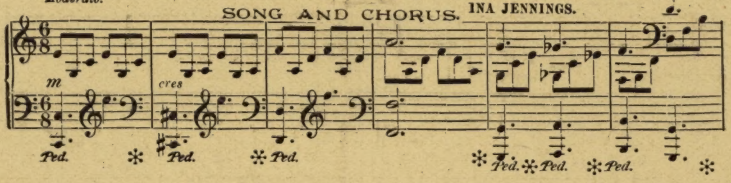

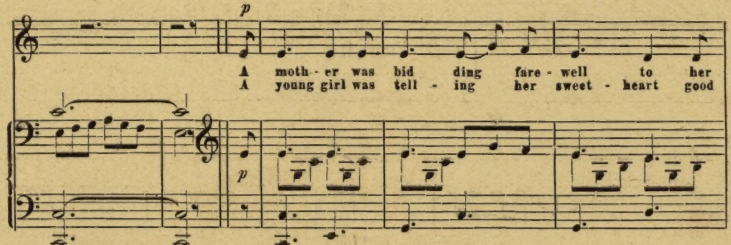

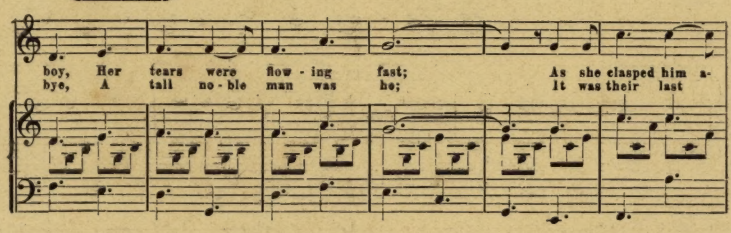

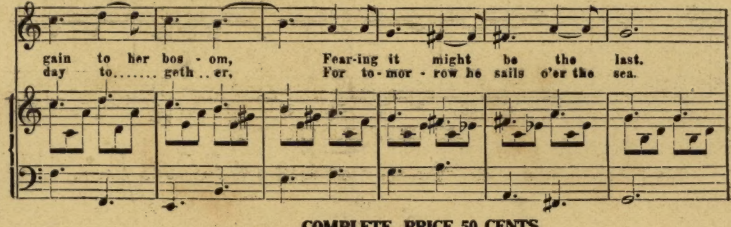

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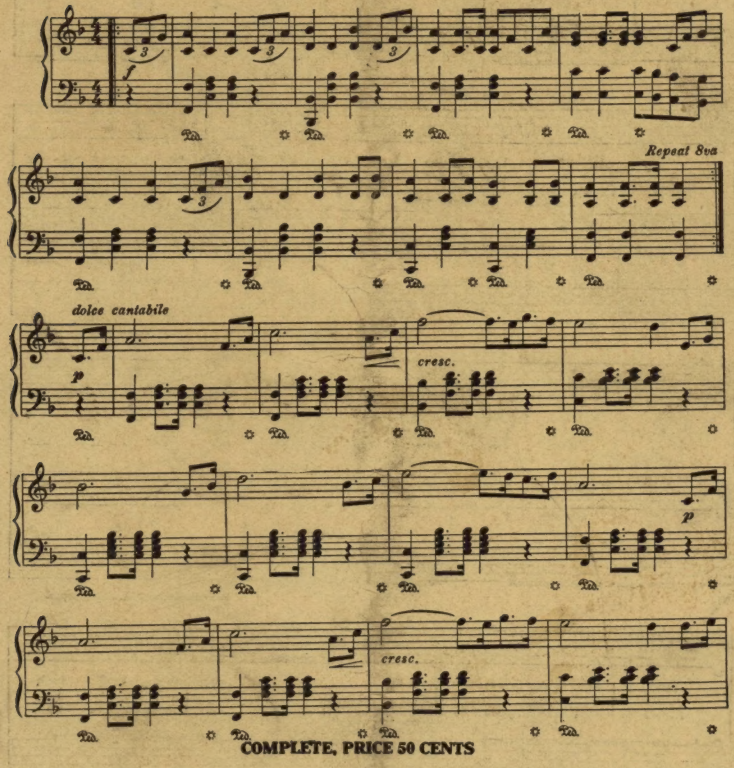

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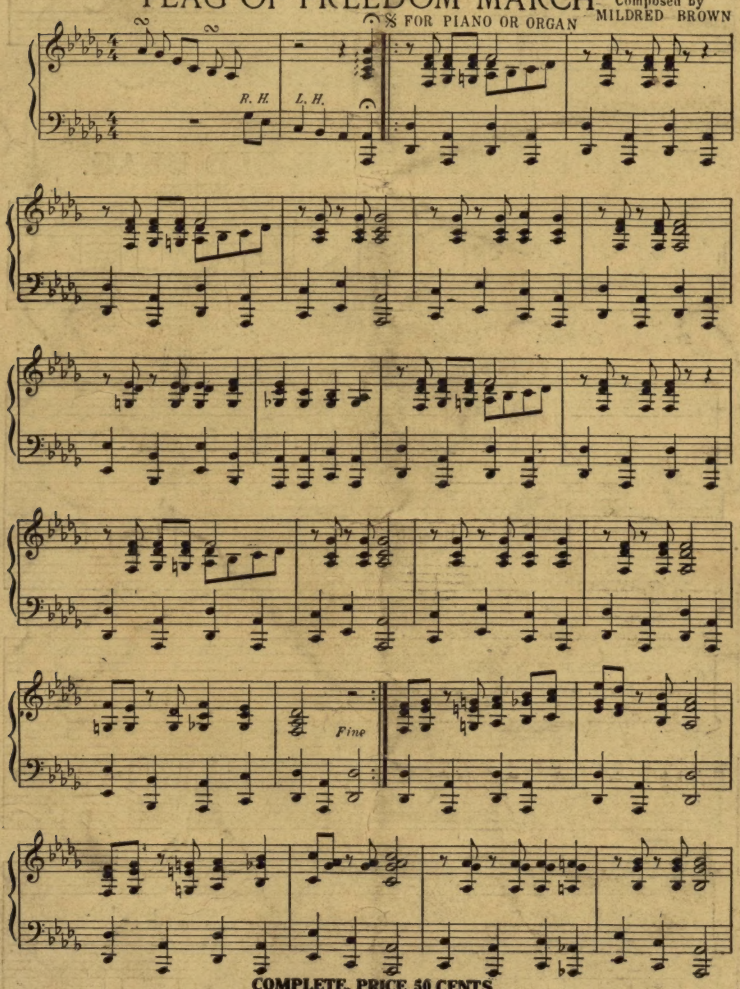

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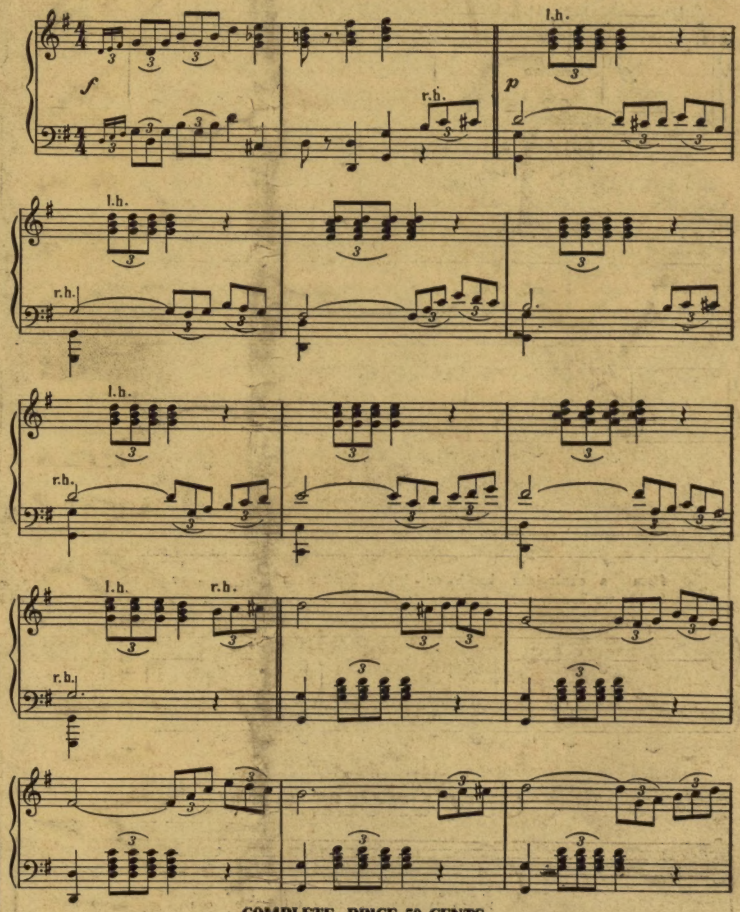

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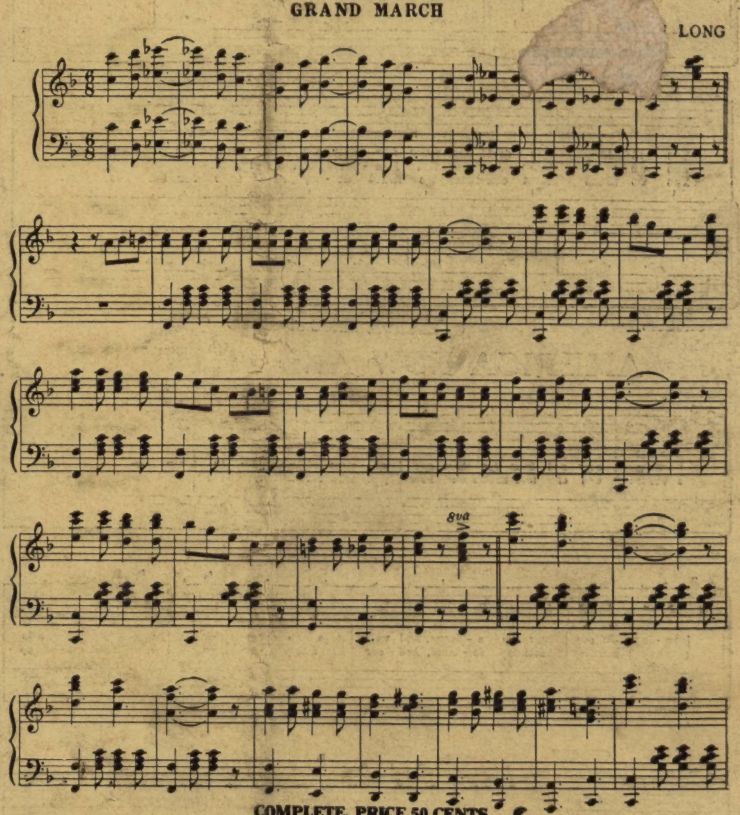

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